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THE ANTIQUE PHONOGRAPH MONTHLY®

No. 1



The Montross Berliner (Type Two): Note plain baseboard, rear horizontal crank, top-mounted brake and tubular support arm on base. The horn has a red stripe at the seam and on the rolled edge of the bell. Metal plate reads 'M-1085'. (Courtesy H. Hazelcorn)

A Berliner By Any Other Name

The Montross Puzzle
and the Origins of the
Spring-Driven Berliner Gramophone

George F. Paul

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DEAR APM:

Question: In all your patent research on phonographs and records, did you ever come across any that were granted to women inventors?

Mrs. I.S., Ostrander, OH

Answer: Over the years, I have compiled complete American patent information on phonographs and records from 1877-1913. To date, I have identified only 7 women patent holders, although some of the more unusual first names in use at the turn of the century may conceal more. They are **Josephine & Gertrude Gilgen** of Chicago (653,231, Feb. 10, 1900); **Oma E. Payne** of St. Louis (654,018, July 17, 1900); **Augusta Bergmann** of Stockholm (752,817, Feb. 23, 1904); **Elise C. Boulanger** of Paris (897,053, Aug. 25, 1908); **Alice Henry** of Chicago (902,579, Nov. 3, 1908); and **Josephine Morton** of London (992,029, May 9, 1911).

Question: Who invented the Edison Music Master wooden horn?

A.E., Trenton, NJ

Answer: Stanislaus Moss of Philadelphia, 889,480, June 2, 1908. *Patents are obtainable from the U.S. Patent Office, Washington, DC 20231, for only \$1 each.*



This 1896 Metal Lever-Wind Berliner was apparently invented by Johnson, but never patented by him.

The Montross Puzzle and the Berliner Gramophone

George F. Paul

Students of phonographic evolution have been fortunate in that many dedicated researchers, writers, and publishers have made available historical materials which tell the story of the development of the major types of sound-reproducing instruments. A subject upon which many phonograph historians debate is the circumstances which surround and obscure the origins of the spring-driven Berliner Gramophone. Since this point arguably marks the beginning of an industry lineage which extends 89 years to the present day, the facts pertaining to its development take on marked significance. Unfortunately, time and the interests of powerful individuals in the early industry have not dealt kindly with these important details. With the aid of two pieces of evidence which have recently come to light, this article will attempt to supply some of these answers, and hopefully give some credit which is long overdue.

It is well documented in several sources (to which we will shortly refer) that Eldridge Johnson, owner of a book-binding equipment shop in Camden, NJ, was approached in February 1896 for the purpose of designing a practical spring motor for the Berliner (hand-wound) Gramophone. By all accounts, he was given an initial production order, which he supplied. These first instruments were subsequently judged impractical or otherwise unsatisfactory for continued production. It has been universally implied that Johnson, with some assistance from Alfred Clark, then designed the instrument which was known as the "Improved Gram-O-Phone" and referred to by collectors today as the *Trademark* Berliner. This device, with minor modifications, was produced by Johnson for approximately four years, totaling approximately 38,000 units (1), the last of which were marketed by the fledgling Victor Talking Machine Co.

But the puzzle concerns an enigmatic variation, known to relatively few collector/historians, which was built by the Montross Metal Shingle Co., also of Camden, NJ. These are known to have been produced from late 1897 to September of 1898 (2). At first glance, the "Montross" Berliner closely resembles the Johnson-built variety (see *cov. photo*). The cabinet is quite similar, but does not have the exposed spring-barrel of the *Trademark* model. The motor winds

with a *horizontal* crank, and the turntable felt is an odd *violet* color. The support arm is *tubular* and the horn has *red* striping. A nicked plate on the cabinet is stamped with an "M" and a serial number. To the obvious questions of "why" and "how", phonographic history has, until now, remained silent.

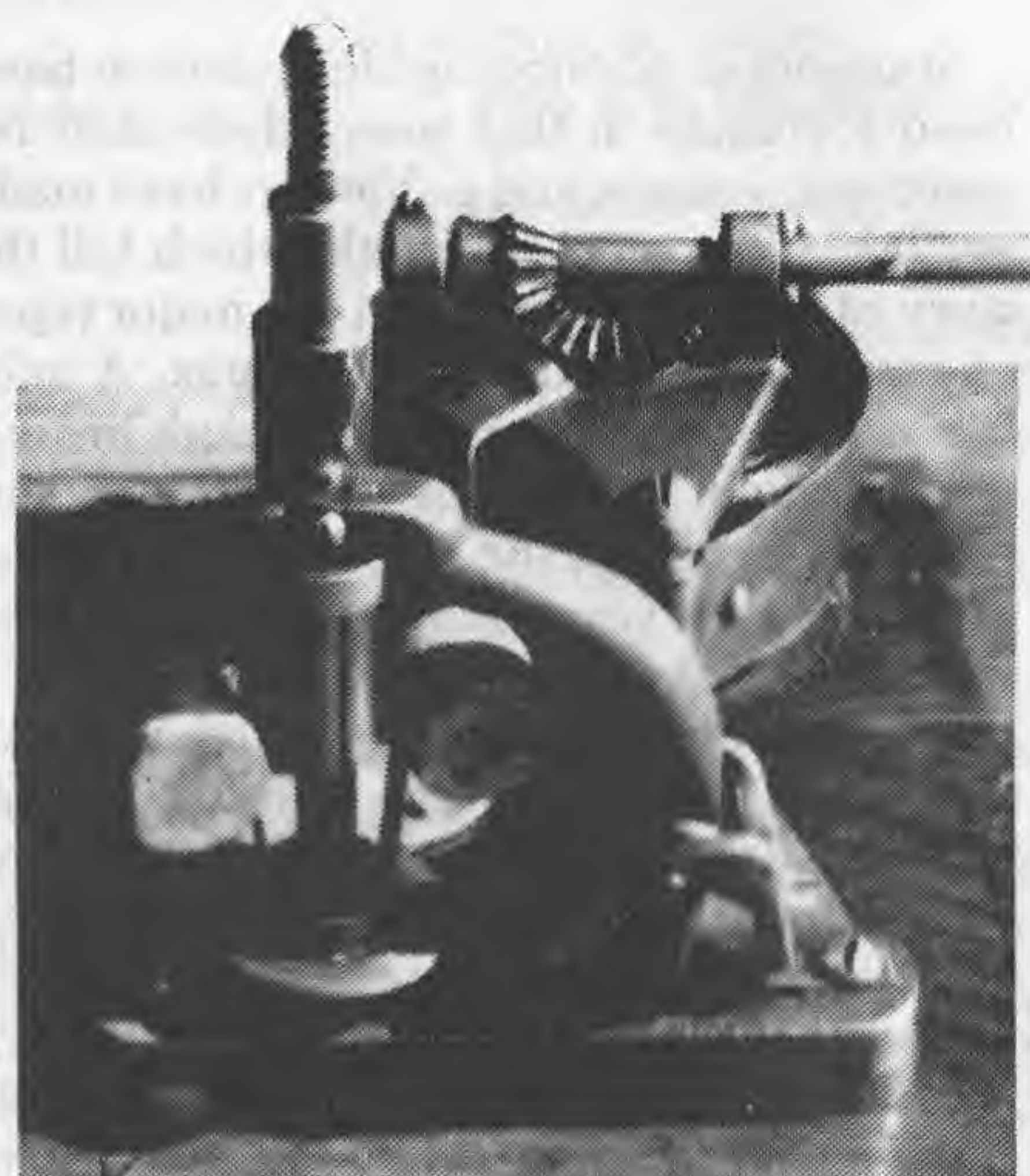
The 1983 re-publication of an internal Victor Co. history, written by Benjamin Aldridge in 1964, provided the first clue (3). Aldridge stated: "...there is evidence that the Montross Metal Shingle Co. of Camden had delivered 100 motors to Berliner by October 15, 1896." (4) Then, in 1985, a Montross Berliner was discovered in Pennsylvania which differed from the other known Montross instruments. At that point, this writer collated all accounts of the subject available to him and with the addition of the two "new" pieces of evidence, the following series of events took shape. It is offered here for the first time as a probable answer to the questions surrounding this phase of phonographic history.

In early 1896, faced with growing competition from the new spring-driven Graphophones and Phonographs, the Berliner interests approached both Eldridge Johnson and the Montross Metal Shingle Co. for a practical spring-motor design (or Johnson may have approached Berliner after the initial intervention of a mysterious Mr. Whitaker). In either event, *both* concerns were given a start-up order (Johnson's on August 10, 1896) for 100 units of their own design for a total production of 200 units (5). Johnson's machines were the metal-cased, lever-wind configuration, for which motors he would be paid \$4.00 each (6). An example was pictured in the first issue of the *Phonoscope*, Nov. 15, 1896 (see *photo page 2*). The Montross entry is shown in *fig's 3 & 4*. These *first* Montross machines (hereafter referred to as *Type One*) used the distinctive cabinet adopted by the later *Trademark* Berliners, but a horizontal crank and internal spring, and unique hardware (brake, support arm etc.), probably of their own manufacture. These early *Type One* examples were *not* marked with an "M". This initial Montross production run was delivered to Berliner on October 15, 1896 (7).

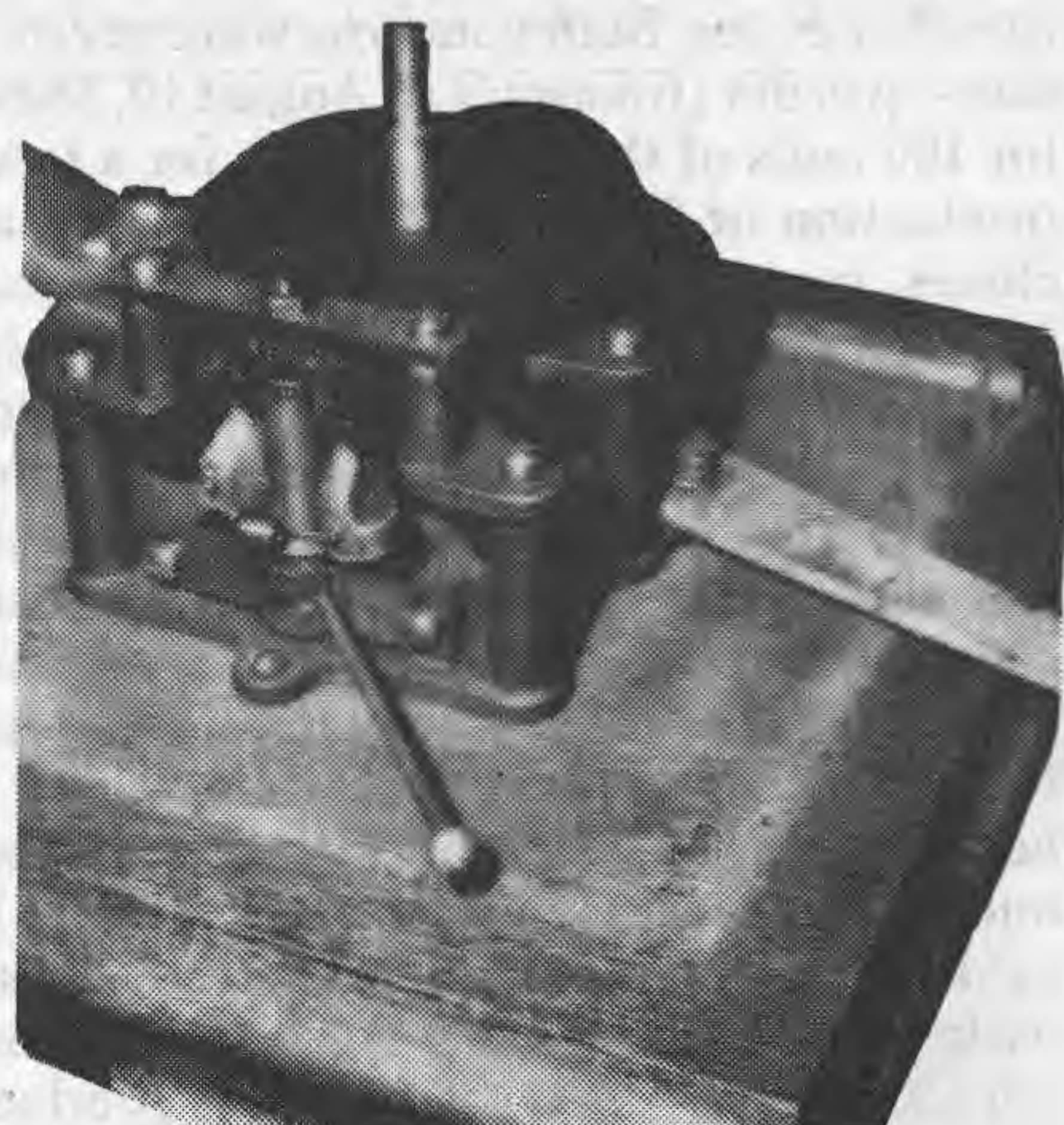
The Berliner Co. liked the Montross design. Berliner then involved both Johnson and



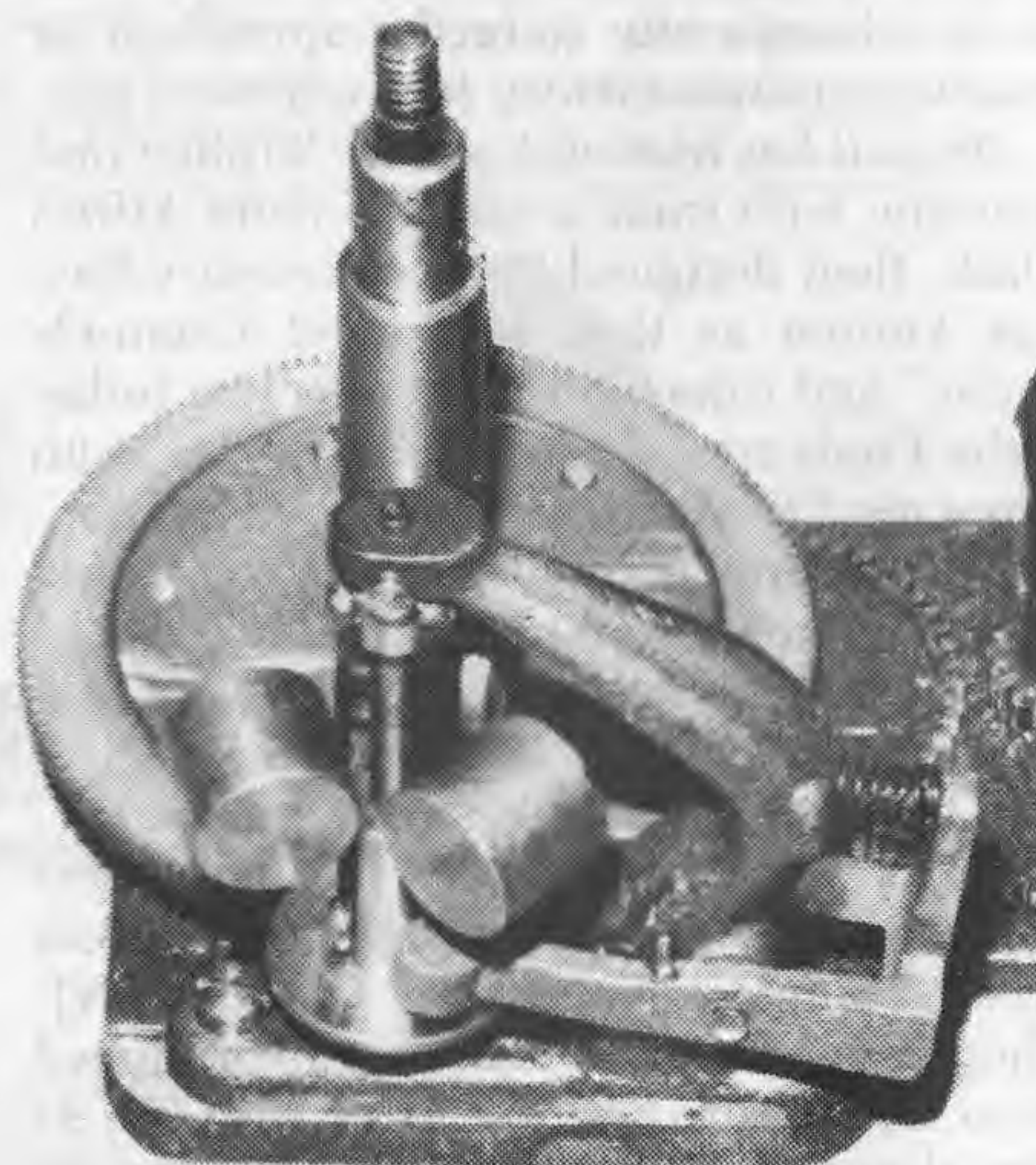
3. The Type One Montross Berliner never had an 'M plate'. The tone-arm support slips in on side of cabinet. (Courtesy C. Stewart)



4. The Type One Montross Motor. Johnson added a coil spring to the governor assembly and omitted the expensive bevel gears.



5. The Lever-wind motor used a crude skirt-type governor and was marked with 'patents pending'. No. 3664. (Courtesy APM)



6. The Trademark motor (repro) seems to be inspired by the Montross motor. All Johnson and Montross types have gold Berliner decal.

Montross by ordering another 1000 Montross motors to be built by Johnson for his original quotation of \$4.00 each (8). Johnson found that he could not profitably make the Montross design for \$4.00 each (9) and proceeded to simplify and improve it, thus evolving the *Trademark* motor (10). Johnson came to an agreement with Montross which addressed this new situation through four points:

1. Johnson would supply the Berliner order for 1000 machines with his modified Montross (trademark) design for \$4.00 each;
2. Johnson would receive his unsold lever-wind machines to dispose of as he wished;
3. Johnson would pay no royalty to Montross until he had manufactured 2500 motors;
4. Johnson would pay an 8% royalty thereafter (11).

Johnson began manufacture of the "trademark" model by the summer of 1897 (12) and probably reached production figures resulting in royalty payments to Montross by early Fall. Ever the astute businessman, Johnson had applied for a patent on a spring-motor August 19, 1897 (granted as #601,198), but cleverly illustrated only his improvements to the Montross design (13).

On October 28, 1897, in response to growing demand, Berliner gave Montross an order for 2000 motors (14). Johnson, seeing a possible escape from his royalty-paying arrangement, brought suit against Montross on the basis of his patent application. As a result of this lawsuit, Montross agreed to make no more than the 2000 machines ordered by Berliner, to mark them with a conspicuous "M" (Type Two), and to cancel Johnson's royalty obligations (15). Johnson's patent was granted March 22, 1898, and once Montross fulfilled its contract in September of 1898, Johnson found himself sole supplier and patentee of the Berliner spring-motor which he had "appropriated" from Montross. The rest is history.

Nevertheless, our purpose is to ascribe credit accurately. Johnson did indeed *re-design* the motive source for the "trademark" Berliner. He *improved* the governor. He *designed* the brake, and together with Alfred Clark, *designed* the soundbox. But nowhere in Johnson's own account does he specifically claim to have designed the *motor*. He speaks of "developments" and "improvements", not inventions. Through Johnson's vague semantics, others assumed him to be the sole designer of the entire machine, except for the soundbox. Of course, Alfred

Clark was sufficiently well-known in the industry to insure that his assistance with the sound box would not be so easily forgotten. It is interesting that Clark's account of Johnson's motor makes a point of the crank unwinding as the machine played (16). This is the primary operational difference between the "Johnson" and Montross motors. Johnson's son stated that he was brought up believing that his father's main contribution was that of the governor (17). He goes on to echo the belief that E. R. Johnson was the sole designer of the Berliner motor, but under the circumstances, this is understandable.

Eldridge Johnson's "prevarication", while advantageous from his own (and later) Victor's standpoint, resulted in the Montross contribution being forgotten. Certain skeptics today may doubt the validity of this entire theory. But in response, one may ask what other sequence of events answers our questions, fills the gaps, and is corroborated so convincingly? With the surviving machines to examine as evidence, the theory practically becomes a *prima-facie* case.

In conclusion, one laments the likelihood that the Montross Co., while giving the world the first *successful* spring-motor disc design, lacked the business acumen to supply it on a large scale. However, one additional (and fascinating) possibility presents itself: the time that elapsed between Johnson altering the Montross design (late 1896-mid 1897) could represent a period when Johnson and Montross were *both* producing the "trademark" design - co-suppliers as it were. Could there be "typical" trademark Berliners in existence whose origins are other than Johnson's factory? We may never know, but somehow, I'd like to believe it.

In pursuing projects of this sort, one is certainly walking a fine line between theory and conjecture. My intention is not to "muddy the waters" by propounding personal beliefs, but to construct a specific probability. In so doing, I had the enthusiastic cooperation of Howard Hazelcorn and Charlie Stewart, who undoubtedly raised an eyebrow or two, but nonetheless responded to my pleas for help. Mention must also be made of the intrepid gentlemen from Musique who unearthed the 'Type One' Montross. I simultaneously extend my gratitude for their assistance, and assume responsibility for conclusions of this article.

Readers may wish to write (or protest) to George Paul at 28 Aldrich Street, Gowanda, NY 14070. (See Reference Notes on page 10).

BOOK REVIEW

Walter Legge: A Discography, by Alan Sanders, 452 pp.

Bruce I. Miller

Until recently, Walter Legge (1906-1979) was an unsung hero in the annals of our musical culture. *The New Grove Dictionary of Music and Musicians* does, it is true, contain a brief article by William S. Mann outlining the accomplishments of this prolific classical recording impresario. But the bibliography at the end is scant: two items represent portions only of books on other subjects, and the third is an obituary by the same author which appeared in *The Gramophone*.

Although he kept a low public profile, Legge was not exactly obscure during his lifetime. He frequently contributed articles to such publications such as *The Gramophone*, *High Fidelity* and the *London Times*, and was often favorably mentioned in reviews of recordings which he produced. There was also a characteristically pithy recounting of his early work in Roland Gelatt's *The Fabulous Phonograph*. Yet, for all his prodigious contributions to the industry and to music generally, public recognition eluded him.

Two publishing events have altered the situation dramatically. The first was a memoir by his wife, the soprano Elisabeth Schwarzkopf, entitled *On and Off the Record* (Charles Scribner's Sons, 1982). For the first time, the magnitude of Walter Legge's career was set forth in a single source containing not only Schwarzkopf's reminiscences, but also Legge's own unpublished autobiography, articles by two others well acquainted with Legge's work in the recording studios, and a "selected discography" by Alan Sanders.

The second occurred toward the end of last year and represents an expanded version of the provisional Sanders list; published by the well-known Greenwood Press, it is *Walter Legge: A Discography*. Its length alone is eloquent testimony to Legge's fifty-year recording industry career. At 452 pages, it is more than 150 pages longer than Schwarzkopf's book - and remember that this is a discography! Perhaps it is fitting that Legge's handiwork should speak so forcibly simply by its magnitude.

There are, indeed, few industry executives whose influence can be compared to Walter Legge's. Fred Gaisberg, his predecessor at EMI, is the obvious counterpart, and he was considered unique in his time. The differences in operating style between Gaisberg and Legge illuminate both the evolution of an industry which came of age during the latter's prime, and Legge's own contributions to the conservation and improvement of recorded music.

While he was also an impresario, Gaisberg saw his responsibilities solely in terms of mirroring the artistic life of his age. In this goal he succeeded as well as early recording techniques and marketplace considerations allowed. Musical decision-making at recording sessions was left to the artists themselves with some input from strictly musical staff such as the house conductors. As a result, great chunks of the classical repertory were either under-represented in the catalogues or excluded entirely.

Legge envisioned himself both as documenter and as a molder. By his day, fortunately, recording technique had advanced to the point at which orchestras could be successfully captured on wax, making possible recordings which a decade before could not have been attempted. With his musical literacy he had no hesitation in letting artists know when he did or did not approve of what they were doing. Furthermore, he must have possessed tact or he could not have had working relationships with individuals such as Sir Thomas Beecham and John McCormack.

Skimming through the new discography, one begins to sense Legge's influence by perceiving the patterns of his work. During the Great Depression, he managed to see to completion many esoteric recording projects through the expedient of subscriptions. Recording sessions devoted exclusively to composers such as Hugo Wolf and Delius bear witness to the backbone and integrity which made such projects possible. Anyone familiar with the work of Klemperer, Beecham, von Karajan, Schwarzkopf, Callas,

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and others too numerous to mention here will doubtless find the Sanders discography illuminating, as it documents the extent to which so many premier artists were nurtured, and their landmark performances preserved, through Legge's efforts.

His legacy, which through Sanders' efforts is now fully documented, comprises thousands of recordings bearing the stamp of his influence, issued on a proliferation of company labels and in most formats available between 1930 and 1980. Largely through Legge's sponsorship of his select roster of artists and his formation of two splendid organizations - the Philharmonia Orchestra and Chorus - he helped establish new, higher standards in English musical life which had world-wide ramifications.

The task undertaken by Alan Sanders was a massive one. In organizing the material he decided on a strict chronology by recording session, giving each matrix and take number for most 78's. After the introduction of tape at recording sessions, matrix numbers became irrelevant, and after a transitional period at the end of the 78 era they are dropped. But throughout the volume, recording venues, works recorded and personnel involved are as complete as anyone could wish. From time to time, and for each year during Legge's more active periods, Sanders pauses to comment upon the sessions to follow. And there are two indices provided: an index of works given alphabetically by composer, and an index of artists. Perusal of both lists provides an efficient means of assessing Legge's accomplishments.

Attempting a close reading of the discography can engender sensory overkill, which is why the periodic commentaries are particularly welcome in addition to the structural points of reference they provide.

While the discography is complete with regard to works and recording sessions, it proved impossible to provide every issue number for all of the recordings. Sanders states this frankly in his preface. Still, the forms of issue which *have* been included often make for complex individual entries. It is not unusual to find a single recorded item followed by a daunting list of coded release numbers, all of which need to be translated by consulting a four-page list of record company prefixes.

There really was no better way to organ-

ize the material, but one wonders just how necessary it was to include such labels as Danish HMV or Australian Columbia, except in those few instances when such companies provided the sole form of commercial issue. Perhaps Sanders felt it was one further demonstration of Legge's international influence, but the point had already been made in other ways. The discography may therefore be useful in documenting foreign pressings, but this feature will be of limited value to most users, especially as the foreign listings are incomplete.

In an admirable effort to be both honest and comprehensive, Sanders notes those occasions at which Legge shared production responsibilities with others. This is particularly important at the beginning of his career (when Legge assisted Fred Gaisberg in some projects and personally supervised others), and towards the end of his association with EMI (when others had to complete recordings begun under his supervision). The early assignments are difficult to identify with certainty because of, as Sanders puts it, lack of "contemporary documentation."

There are some readers of APM to whom a Walter Legge discography may not appeal. Enthusiasts of popular, jazz, and ethnic music will not find Legge's tastes, which excluded those areas, congenial. He was more than pleased to leave non-classical recordings to other producers.

Even in the classical field, some in the collecting fraternity may not have much use for it. After all, people do not collect "Legge" recordings in the way they do Caruso's, Schnabel's or Stokowski's. But those who have records made after 1930, as well as musical scholars, now have available a source identifying the artists and repertory which Walter Legge saw fit to nurture, and they ought to take notice.

For good or ill, Walter Legge was able to exert a large measure of control over the art music commercially available on records for many decades. The impact of his influence has yet to be fully evaluated, but at least now there are tools available with which to do the measuring. It will be the historians and other cultural scholars who will be most indebted to Alan Sanders, and to Greenwood Press, for this new resource. It is available at your local bookstore or directly from Greenwood Press for \$35. □

RECORD REVIEW

From the Golden Age — More From the Met

Joe Klee

While the Met Centennial has come and gone, the tributes continue. *The Metropolitan Opera - The First Twenty-Five Years: 1893-1908* by Paul E. Eisler, published by North River Press provides the same sort of exhaustive study of the Met's corporate structure as Robert Tuggle's *The Golden Age of Opera* provided as a document of the individual singers and what they sang. If the ledger books and the corporate intrigues make less interesting reading than the artists' lives and who did what to who backstage, that may be Eisler's disadvantage but certainly not his fault. The fact that Eisler's book makes for slower reading and lacks the graphic illustrations of Mishkin's photography does not make it any the less essential to the student who would have a complete understanding of operatic life in New York.

RCA had planned the release of their *100 Years, 100 Singers* well in advance of the Met centennial but projects have a way of taking longer in practice than they do on paper and so here it comes, a year late but well worth the wait. The statement published in the liner booklet refers to the collection as "a tribute by RCA Red Seal to the first 100 years of the Metropolitan Opera and to 100 singers who have significantly performed there during that period." Producer John Pfeiffer, wishing to point out the close ties between the Met and RCA, as well as their predecessor, the Victor Talking Machine Company, ruled out any recordings which would need to be licensed... (e.g. recordings made for foreign subsidiaries which have reverted to these subsidiaries although they did at one time appear on Victor... or joint projects where RCA teamed with other recording companies which have since reverted to labels other than RCA). Thus, this is not a *complete* picture. Missing are such important names as Chaliapin, Tomagno, Callas, London, Sutherland, and Pavarotti. I find this especially regrettable in the case of George London whose magnificent performance in the title role of Wagner's *The Flying Dutchman*, while originally on RCA, has since reverted to the English Decca or London label. Whether or not you or I disagree with Pfeiffer's decision to exclude all non-RCA material, it was his right as producer to set the ground rules. Within the limits he has set for himself, he has done an excellent job. Occasional omissions like that of John Charles Thomas may also be regretted, but

including such seldom reissued singers as Edward Johnson and Paul Althouse and Helen Jepson speaks well for Pfeiffer's thoroughness and his avoidance, in most cases, of the over-done and familiar. Those whose voices do appear on the eight LPs enclosed in this handsomely boxed set range alphabetically from Lucia Albanese to Clarence Whitehill... chronologically from Marcella Sembrich to Kiri Te-Kanawa... in rarity from previously unissued material by Lucrezia Bori, Miguel Fleta and Edward Johnson to the umpteenth reissue of Caruso singing "Rachel, quand du Seigneur" from Halevy's *La Juive*. There are such superb masterpieces as the recording of "Ist ein Traum" from Richard Strauss' *Der Rosenkavalier* sung by Rise Stevens and Erna Berger with the orchestra directed by Fritz Reiner and such an intolerable waste of talent as assigning one of the great Met baritones of all time, Lawrence Tibbett, to sing an excerpt from Deems Taylor's long forgotten, and deservedly so, *The King's Henchmen*. True, Tibbett had sung in the Metropolitan premiere of this dreadful piece, but even his artistry could not salvage this music. Far more worthy of reissue would have been Tibbett's "Largo al factotum" from *The Barber of Seville*.

If anyone cares about my preferences, they begin (predictably) on side 1, with Sembrich singing the Mad Scene from *Lucia di Lammermoor* and include Giuseppe Campanari's recording of "Admator, re dell'acque" from Meyerbeer's *L'Africana* which Campanari had recorded both for Columbia's Grand Opera series in 1903 and for Victor in the same year. A comparison of his Victor recording included in this reissue and the Columbia reissued as part of the 2 LP set, Odyssey Y2 35232, gives further evidence of the superiority of Victor's recording technique shortly after the turn of the century. There are other recordings, rare, previously unissued, alternate masters and the familiar and the over-familiar. To be sure, this album of 8 LPs, going from 1903 to the present decade, is certain to contain something for every taste. Conversely, I doubt that anyone will like it *all*, at least not equally well. It would take an article twice as long as this one to list all the highlights, but there are a few which stand out and deserve special mention.

In addition to Sembrich singing the Mad

Scene from *Lucia*, side 1 holds another Mad Scene, this one from Ambroise Thomas' opera *Hamlet* as recorded by Dame Nellie Melba in 1907. Side 4 includes the Garden Scene from Mussorgsky's *Boris Godunov* sung by contralto Margarete Ober and tenor Paul Althouse. Neither of them is a household name in the annals of opera, but both are clearly superior singers to some who were. Althouse, in particular, deserves to be remembered for more than his presence on stage opposite Kirsten Flagstad in her Met debut and as the teacher of Ricard Tucker, Eleanor Steber and Irene Dallis.

Rose Ponselle, whose familiar "Pace, Pace, mio Dio!" begins side 5, and Titta Ruffo, whose "Largo al factotum" follows shortly thereafter, thoroughly justify their inclusion, with Caruso, as the three miracles... so named by conductor Tullio Serafin. Among the embarrassment of riches found on sides 7 and 8 which includes Lily Pons (accompanied by her then husband Andre Kostelanetz conducting the Victor Orchestra), Rose Bampton (with her husband Wilfrid Pelletier in the same capacity), the great Flagstad and the great Bidu Sayao there is a too-often-neglected singer... mezzo soprano, Bruna Castagna. Her performance of the Seguidilla from *Carmen* is enough to make one wonder why time, and the reissue mavens at the record companies, have not treated this great voice more kindly. As if the Stevens/Berger/Reiner excerpt from *Rosenkavalier* (cited earlier) was not enough, record 5 boasts the voices of Leonard Warren, Alexander Kipnis (in *Boris*, of course), Albanese (as *Butterfly*, and Jarmila Novotna singing Antonia's aria from Offenbach's *Tales of Hoffman*...another overdue remedy of sad neglect by record company reissue programs. From there on, the names become more familiar and while they include such golden (or certainly near-golden) age voices as Richard Tucker, Ramon Vinay, Jerome Hines, Roberta Peters, Marian Anderson, Tito Gobi, Carlo Bergonzi, Leonie Rysanek, Birgit Nilsson, Jon Vickers, Leontyne Price, Grace Bumbry, Placido Domingo, Sherrill Milnes, Alfred Kraus, Marilyn Horne, Kiri Te-Kanawa and the like, there is no denying that neither Set Svanholm nor Sandor Konya had the magnificence of a Melchior any more than Renata Scotto or Katia Ricciarelli were any match for Renata Tebaldi.

Robert Jacobson has supplied all too-brief thumb-nail sketches of the hundred singers, plus a few of the conductors, but let's not blame him. RCA must certainly have been anxious to keep the liner booklet down to something less than the size of one volume of

Grove's Dictionary, so total completeness had to be sacrificed to the economy of 27 pages. Said booklet includes plenty of photos, some of them uncommon... some I've seen quite a few places before. It also includes an ad for the Victrola, which, since it contains both the name of Caruso and Martinelli as Victor artists, probably dates from between 1914 (when Martinelli began recording for Victor) and 1920 (when Caruso made his last Victor records). There are also representations of Victor dealer material from 1912 and 1915 celebrating records by Geraldine Farrar and Herman Jadlowker and the *Boris* excerpt mentioned earlier sung by Margarete Ober and Paul Althouse. It's amazing to me that these twelve-inch records, which played for something under five minutes a side were retailing from \$2-\$3 each. That's something like 20 to 30 cents per minute of music. Today's LP, which plays for up to an hour costs, on average, somewhere between \$5 and \$10, is a downright bargain at 6 to 12 cents for the same minute of music. 78 RPM records, even at their over-the-counter prices, were no bargain... to say nothing of what some dealers ask for (and get) for them today. We collectors of value-appreciated antiques are paying higher prices for the label (especially if it's a G&T or pre-patent Victor) than for what's actually in the grooves of the record... especially if the records are in G plus or better condition.

Also included is a beautiful colored timeline poster covering the hundred years from 1883 to 1983... from the opening of the Brooklyn Bridge to the development of digital CD compact disks... from Sembrich to Ricciarelli (a decline if you ask me)... from the management of Henry E. Abbey to the Bliss/Levine/Dester troika (same comment as above)... and from opening night of the Met to opening night of the Live From the Met telecasts. I can't help but wonder what the opera lovers in the year 2083 will think of 1983. The past few seasons at the Met, the disappointments have outnumbered the genuinely fine performances in my opinion... so much so that I now number myself among the disenchanted former subscribers. Some of you will probably feel I'm being too hard on the Met... expecting too much. To you I would only point out that the Met has asked their subscribers to go more than a decade without a complete performance of Wagner's *Ring*. This, I think, is expecting too much of an opera audience.

What will the Met be like at 200? I don't know... but from 101 and a half, things don't look too good. □

'Montross' Reference Notes

- (1) *Antique Phonograph Monthly*, Vol. VII, No. 7, p. 8, col. 2.
- (2) *APM*, Vol VII, No. 7, p. 2.
- (3) *The Encyclopedic Discography of Victor Recordings*, Fagan and Moran, Greenwood Press, 1983.
- (4) *Ibid.*, pg. xxxix, p. 20.
- (5) *Ibid.*, pg. xxxix, p. 20; *From Tin Foil to Stereo*, Read & Welch, 1976, p. 126; *The Music Goes Round*, Fred Gaisberg, 1980, p. 15.
- (6) *EDVR*, pg. xxxix, p. 20.
- (7) *Ibid.*

- (8) *Ibid.*
- (9) *Ibid.*
- (10) *The Fabulous Phonograph*, Roland Gelatt, 1954, p. 54; *His Master's Voice Was Eldridge R. Johnson*, E. R. Fenimore Johnson, 1975, pp. 40-41, 43.
- (11) *EDVR*, pg. xxxix, p. 20.
- (12) *APM*, Vol. VII, No. 7, p. 2.
- (13) *EDVR*, pg. xxxix, fig. 6.
- (14) *Ibid.* pg. xxxix, p. 20.
- (15) *Ibid.*
- (16) *The Fabulous Phonograph*, p. 84; *His Master's Voice Was Eldridge R. Johnson*, p. 43.
- (17) *Ibid.*

NOTICE

Next **Lynn Bilton Music Show** Sept. 22, 1985 at Best Western Coachman Inn, Exit 136 Garden State Parkway, Cranford, NJ. Phonos, Music Boxes, etc. (8am - 4 pm). Lynn Bilton, Box 25007, Chicago, IL 60625. Or (312) 677-7455. Admission \$2 with this ad.

Don't forget the next **Tri-State Music Collectibles Show** on **Nov. 10, 1985**, at the Meadowlands Hilton, Secaucus, NJ, Sun. from 11 am to 5 pm. This is *the* show to buy & sell, and meet other collectors! For more details, call Bob Barlow at (201) 994-0294 or 533-1991.

In our last issue (VII, no. 10) we (and the record jacket) neglected to say that the Kinetophone cylinders on the Mark 56 album were preserved and recorded at the Edison National Historic Site (p. 10).

PHONOGRAPHS FOR SALE

Consolidated Talking Machine - Eldridge R. Johnson round wooden needle box with orig. paper label. Also have a Berliner Improved Gramophone needle box and a E.R. Johnson Victor disk needle box, \$95. ea. or \$250 for all three. New Columbia reproducer carriage sleeves, made from stainless steel, look orig. for Type A, AT, AZ, etc. Eddie Gibson, P.O. Box 1945, Bartow, FL 33830. Or 813-533-8480 after 7 pm. (VIII-1)

PHONOGRAPHS FOR SALE

Receive "In the Groove", along with other benefits from the Michigan Antique Phonograph Society (**MAPS**). \$10 a year gives you full membership and 12 issues of the newsletter. You will get to know collectors all over the U.S. Free classified ads available to members. Join now or send SASE for more info. MAPS, 2609 Devonshire, Lansing, MI 48910. (TF)

Phonograph shaped like camera, Pathephon Spezialhaus - Carl Roesener, 6 3/4" long, 4 1/2" wide, 5 1/4" high. Call Arlene Marks at 802-425-2644. (VIII-1)

Fairy phonograph lamp, orig. excellent cond., plays 78rpm records; Orig. 10-inch Nipper Dog "His Master's Voice". Robert Baker, P.O. Box 914, Klamath Falls, OR 97601. (VIII-1)

5" Edison Concert Phono, complete w/ Mod. D reproducer, Music Master oak horn & and orig. cylinder record repeater. Rare. \$2950. Also excellent cylinders, 78's, LP's; Other phonos and horns. James Johnson, 1033 S. Campbell, Casa Grande, AZ 85222. (VIII-2)

Wear With Pride!

Phonograph Lapel Pins. Quality workmanship of gold & enamel. Two types available: Vic III with brass & black horn or Edison Standard with cygnet horn, only \$8.50 ea. Liz Grubb, 1412 W. Walnut Ave., Lompoc, CA (805) 736-8118. (VIII-9)

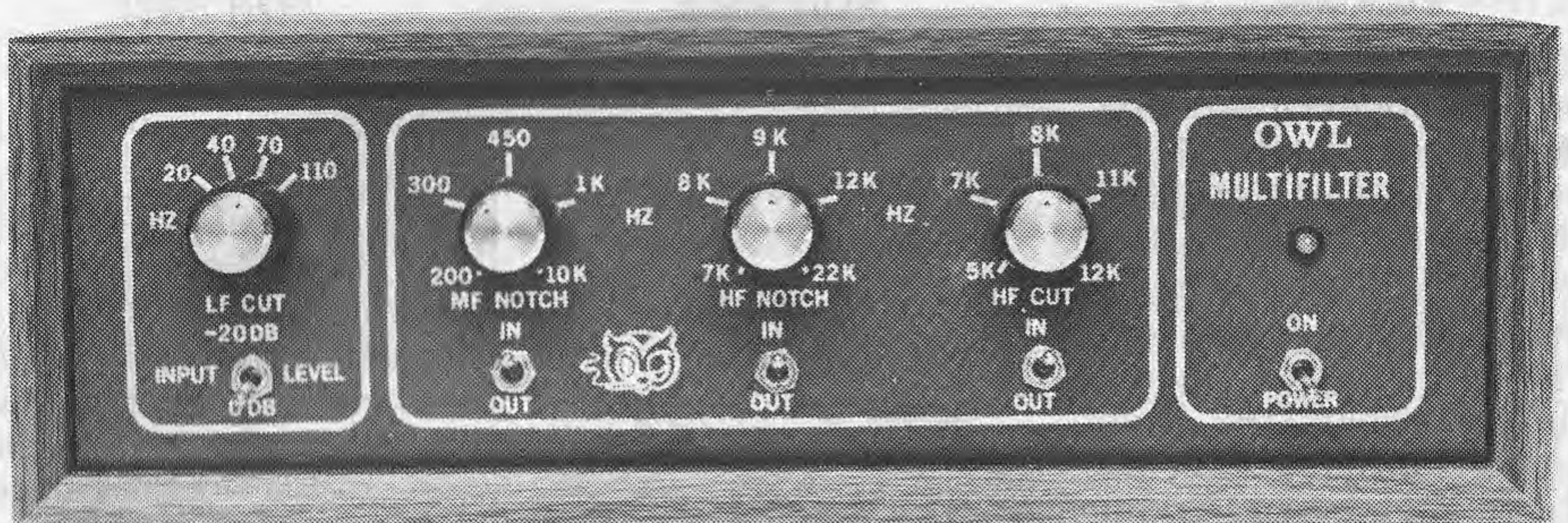
PHONOGRAPHS FOR SALE

Interesting group of Victrola-type machines: Victor Long-play with radio, Edison C-450 Diamond Disc, Brunswick Panatrope, CC-32 Presentation phono from Thomas Edison, Vic XI, Aeolian Vocalion, etc. All reasonable if you pick up. Allen Koenigsberg, 502 East 17 St., Brooklyn, NY 11226. Or (718) 941-6835.

Talking Clock 1911 B. Hiller, Berlin. See V.K. Chew *Talking Machines*, p. 77. Price \$2500, two photos \$1 bill. Will trade for Wurlitzer 1015. Want clip for holding horn elbow on bracket of Victor III. Wes Crocheron, P.O. Box 346, Chocorua, NH 03817. Or 603-367-9943. (VIII-1)

Antique Aeolian Vocalion phonograph console, style 1644-2, still plays, inst. no. 185150. Make offer. R. Chernich, 230 Suffolk, Hoyt Lakes, MN 55750. (VIII-1)

Mahogany desk-table for Columbia Grafonola, Regent gold lettering, claw feet, small carvings on legs, 46" long, 29" wide, 30" tall, \$440 crated plus ship. Also oak cylinder record cabinet, 4 shelves w/ pegs, holds 120 records, extra space, 19 1/4" w. x 17 1/2" d. x 34" h. \$165. plus ship. Also 90 Edison cylinder records, no sleeves, only \$280 ppd. 20 Regina metal music box records, 15 1/2", \$165 for all ppd. Polaroids \$1 ea. M-O's only. Louis Apple, 310 N. Washington, Fayetteville, AR 72701. Or 1-501-442-9313 after 7 pm. (VIII-1)



The Owl MULTIFILTER is a system of active notch filters designed to aid in removing unwanted frequencies or noise from program material. Each notch filter can be precisely tuned to the frequency to be removed and selectively switched in or out. The high frequency cut filter is a very effective 18dB/octave sloping filter. The Owl MULTIFILTER is designed as a stand alone unit or (ideally) may be used in conjunction with the Owl 1 Restoration Module pre-amplifier.

OWL MULTIFILTER SPECIFICATIONS

GAIN	0 dB (Unity Gain) - 20dB	MID FILTER NOTCH	Variable 200Hz - 10kHz
FREQUENCY RESPONSE	$\pm 1/4$ dB 20Hz to 20kHz	HIGH FILTER NOTCH	40dB notch depth minimum
DISTORTION	Less than 0.1%THD	HIGH FREQUENCY CUT	Variable 7 kHz to 22 kHz
HUM AND NOISE	85dB below 10VU	POWER REQUIREMENTS	40dB notch depth minimum
MAXIMUM INPUT	5 Volts (=/- 14VU), 0.5 Volts 20dB gain	DIMENSIONS	Variable 4.5kHz to 12kHz
INPUT IMPEDANCE	10k (both inputs)	WEIGHT	18dB/octave slope
OUTPUT IMPEDANCE	1k (both outputs)	CONNECTORS	12 VAC at 70 MA (supplied)
MAXIMUM OUTPUT VOLTAGE	5 volts into 10k load 3 volts into 1k load	USA/UPS	4" H, 11.5" W, 5" D.
FILTERS			Approx. 3 lbs.
LOW END CUT	Rumble filtering 14dB per 20Hz, 40Hz, 70Hz, 110Hz		RCA phono, 2 in - 2 out
OCTAVE			3.5 mm jack for power supply
			\$195.00 + 5.00 shipping

Included: Multifilter, power supply, connector cable. **Warranty:** 1 year to original purchaser. Prices & specifications subject to change without notice.

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___ OWL 78 Cartridge Kit (w/ 3 styli)	@ \$160.00	+ \$ 2.00	_____
___ OWL Cylinder Reproducer Kit	@ \$290.00	+ \$ 5.00	_____
___ OWL MULTIFILTER	@ \$195.00	+ \$ 5.00	_____
___ FONS CQ 30-Turntable/arm*	@ \$395.00	+ \$20.00	_____
___ Extra Styli, state sizes ___ x ___; ___ x ___	@ \$ 60.00	+ \$ 2.00	_____

*Limited quantity

NY State Residents
add local tax _____

☐ Check enclosed (no C.O.D.'s please). ☐ Charge to: ☐ Visa ☐ MasterCard

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Use street address only — domestic orders are shipped UPS. **Foreign Orders:** Payment in \$US only; No international postal money-orders; bank draft negotiable at NY bank, preferably Citibank; exchange & other charges must be prepaid. **Shipping:** Specify surface or air where applicable, include sufficient extra funds to allow for postage. Approx. shipping weights: **OWL 1**, 3 lbs. (1,5 kg); **Cartridge Kit**, 1 lb. (0,5 kg); **Cylinder Reproducer Kit**, 3 lbs. (1,5 kg); **Extra styli**, 4 oz. (0,1 kg); **MULTIFILTER**, 4 lbs.; **FONS Turntable**, 25 lbs.

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PHONOGRAPHS FOR SALE

Zonophone Reproducers for front-mount 'closed-face' Reproducers made by a Zonophone enthusiast. Nickel plated steel. Look, play like the original. Will also work on Berliner phonos. Comes complete and ready for your machine. \$140 plus UPS. Exact replacement needle bar, \$35. Charlie Stewart, 900 Grandview Ave., Reno, NV 89503.

Edison Opera Phono, Serial no. 184. Radio horn and elbow. Repainted bedplate, no auto shutoff, striping. Refinished nicely. Bob Lloyd at (305) 962-1153 eve's. (VIII-1)

Miniature Edison Opera Music Box, \$100. Edison Beam Bottle (Electric Light, filled), \$25. Don Donahue, c/o Miranda Advertising, 103 Cornelia St., Boonton, NJ 07005. Or 201-263-8493. (VIII-1)

Learn more about antique phonographs and radios: join the Vintage Radio and Phonograph Society. Enjoy our monthly publication, the **Reproducer**, free ads to members, swap meets, annual auctions, monthly meetings, and much more. For free issue and further info, write: Secretary, **V.R.P.S.**, P.O. Box 165345, Irving, TX 75016. (TF)

Edison, Columbia, Victor, etc. Phonos For Sale. Also parts Bought and Sold. Write for list. SASE. Ralph C. Woodside, 51 W. Main St., Georgetown, MA 01834. Or (617) 373-5947 eve's. (VIII-3)

Grille patterns for many inside horn phonographs. Is your grille incorrect or missing? These are authentic, precise, and life-size, and may be used to make new ones; drawn by professional draftsman. Only \$7. ea. Specify your machine or write for list. R. B. Swallow, 10574 E. 5th, Tulsa, OK 74128. (918) 437-9652. (VIII-4)

PHONOGRAPHS FOR SALE

HOW MUCH IS THAT DOGGIE IN THE WINDOW?



Nipper is back and *Olde Tyme Music* has got him! If you'll send an SASE to the kennel, we'll send you a list of what we have. The tried and true terrier comes in ceramic from 2 1/2" to 12" and in re-inforced polyethylene from 10 1/2" to 36" ... a gasser for your shop or den. Made from the original molds and exclusive at the **Olde Tyme Music Scene**, 915 Main St., Boonton, NJ 07005. Open Wed. thru Sun. 10-5. Phone (201) 335-5040. ((VIII-1))

Catalog No. 4 of reproduction phonograph cabinets, lids, horns, etc. Finest quality. Send \$1. for detailed descriptions and prices. **Bill Moore**, 10820 6th St., Gilroy, CA 95020. Or (408) 847-2845, betw. 5 & 8 PM, PST. (VIII-1)

Due to age and ill health, I am retiring from the phonograph repair business. All my parts are for sale as one lot: springs, spring boxes, gears for nearly all makes, brakes, speed controls, turntables, cranks, tonearms, reproducers, diaphragms, parts, set screws, governors (complete and parts), gaskets, jars of small parts, bearings, set screws, split washers, cranes, hardware, knobs, complete overhauled motors, 1000's of needles, odd parts and much, much more. Too much to mention here. Complete, ready to start your own repair business. Bas. Ingrouille, 122 Marchington Cr., Scarborough, Ont., Canada M1R3M7. (VIII-1)

PHONOGRAPHS FOR SALE

MUSIC SHOW!

Our second show! Sunday, Sept. 22, 1985, 8 am to 4 pm, at our new, easy-to-find location, Best Western Coachman Inn, adjacent Exit 136, Garden State Parkway, Cranford, NJ. Phonographs, Music Boxes, Automated Musical Instruments. Hundreds attended our inaugural event - come and see why. One day only, early birds welcome 7 am, no early fee! Largest show of its type in the Eastern United States. One half hour from Newark Airport. The Motel offers pick-up service to the airport and room discounts to collectors. Lynn Bilton, Box 25007, Chicago, IL 60625. Or (312) 677-7455. Admisssion \$2 with this ad.

Edison machine (ser. #103214) and 17 cylinders; 1 unrelated horn; Sonora phono (45" high); 300 pop singles, 78 rpm; 130 classical singles (all in albums); 60 classical albums. Itemized list available for SASE. H. Moore, 6 Everett Rd., Carmel, NY 10512. (VIII-3)

Edison Amberola 30 and seven records. H.D. Grout, 7400 NW 101, Oklahoma City, OK 73132. (VIII-1)

Webster-Chicago Wire Recorder, Model 80. Ruth Volk, 3420 Markay Ct., Cincinnati, OH 45248. Or 1-513-574-3743.

Oak cabinet for Wizard Phono. Very good decal, \$125. Mahogany Music Master horn for Opera (bell only) \$250. Bill Hoffman, 516-826-2135 eve's. (VIII-1)

Wire Recorder by Webster-Chicago, Model 80-1, about 1945, weighs 30 lbs. Includes wire, mike, accessories. Very good cond. Will sell to first "half-decent" offer. R. Scott Myers, 7770 Hills and Dales, NW., Massillon, OH 44646. Or 216-832-3223, aft's & eve's.

PHONOGRAPHS WANTED

Edison Concert, Opera, Ide-
lia, Triumphs, Amberola I,
IV, Model G Standard, brand-
ed case and Model B Gem.
Amberola 30 horns. Fred M.
Bohay, Box 72, Goodeve,
Sask., Canada S0A 1C0.

Would like to correspond
with owners of mahogany-
cased Victor V's or obtain
literature/catalogs on same.
Also want to buy mahogany-
cased Edison Gem or Fire-
side. Ken Blazier, 2937 Elda
St., Duarte, CA 91010. (VIII-5)

**Need Business Phonograph
Info.** Desire all available infor-
mation on all models of Edi-
son, and on Columbia ma-
chines using wax cylinders
or discs, 1888-1972. Also want
information on corporate
structures and key person-
nel over these years. Send
to Fred MacFee, 13761 Joyce
Dr., Largo, FL 33540. (VIII-1)

Phonograph Collectors are
invited to join the California
Antique Phonograph Society
(**CAPS**), and may send \$10.
for a one-year U.S. mem-
bership (Jan.-Dec.). This fee
includes the Newsletter and
meetings in W. Covina, CA.
Send SASE for more infor-
mation. C.A.P.S., P. O. Box
67, Duarte, CA 91010.

Edison Diamond Disc A250
in any cond. Prefer to pur-
chase in Calif., but will buy
anywhere if price allows me
to pay shipping costs. Tom
Hawthorn, 1450 N. First St.,
#15, Salinas, CA 93906. Or
(408) 449-8583. (VIII-1)

Gabel Automatic Entertain-
ers, external or internal horn
types. Also any cut-down
versions (pre-1922) or ANY
parts (especially selector
knobs, coin-entry, tone-arms
and needle changers), liter-
ature, photos, etc. Russ Ofria,
9514-9 Reseda Blvd., #613,
Northridge, CA 91324. Or
(818) 701-1221. (VIII-1)

PHONOGRAPHS WANTED

Gabel's Auto Entertainer for
display purposes at Museum.
Doug Boilesen, 5826 Fremont
St., Oakland, CA 94608.

HELP: I NEED PARTS!

Berliner strap-type reprodu-
cer and Berliner gramophone
with crank coming horizon-
tally out of the rear of the
cabinet. Has bent tubular
support arm and horn with
red stripes. No exposed spring
housing. Charlie Stewart, 900
Grandview Ave., Reno, NV
89503. Or (702) 747-1439 days
(10am best). (VIII-2)

Wanted: Wooden horns for
Victor, Edison or "off-brands".
Also would like to purchase
cylinder cabinets, any con-
dition. Mike Patella, 14790
SW 14 Str., Davie, FL 33325.
Or (305) 473-8641. (VIII-7)

Crank escutcheon for a Vic-
tor III. Cond. & price, please.
Rick Pargeter, 20975 SW Erin
Terr., Aloha, OR 97006. Or
(503) 649-3566.

Need correct pick-up arm
for Columbia-Kolster Model
930 Vivatonal phono of ca.
1928. John Semmens, P.O.
Box 15, East Melbourne, 3002,
Victoria, Australia.

Need single spring, with hous-
ing & attached gear, for Vic-
tor Royal (Type R). George
Myers, 17 S. High St., Mechan-
icsburg, PA 17055.

Need "Hunter" horn for (5"
& 2") Theatrophone. Also
Edison Talking Doll, record-
ers for Columbia BO and
GG, carriage for Edison Stan-
dard. Chisman, P.O. Box 1111,
Clemson, SC 29633. (VIII-1)

Want oak horn for Columbia
BI rear-mount disc phono.
John D. Larsen, 1301 E. 11th
St., Duluth, MN 55805.

Need lever only for Vic. V
shut-off mechanism (part
#65WN in APM Manual). Buy
or trade. Help! Lee Roselle,
70 Reymont, Rye, NY 10583.

HELP: I NEED PARTS!

Works for Victrola & Sonora
phonos. Send price lists.
George F. Bush, Box 905,
Stonington, ME 04681. Or
(207) 367-2484. (VIII-1)

Wooden cygnet horn for Tri-
umph (oak or mahogany).
Also #10 or #11 original Edi-
son cygnet metal horns and
cranes. David Cosmo, 2/2
Vista-on-the-Lake, Carmel,
NY 10512. (VIII-3)

Elbow and mahogany horn
for Edison Opera. Bob Lloyd,
4618 Adams St., Hollywood,
FL 33021. Or (305) 962-1153.

RECORDS FOR SALE

78 Collectors - Attention!
Largest collection of 78's
ever offered. 1000's — all
types & labels. Request cata-
log. **Memory Lane Records**,
2305 Hungary Rd., Richmond,
VA 23228. (TF)

GILMORE'S BAND LIVES AGAIN!

A fantastic collection of
Gilmore's Band recordings
from Dec. 1891 to 1905. 25
Selections on cassette tape
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the only two known record-
ings of his band prior to his
death in 1892. Don't miss
this one! Historical notes
included. Order from Olden
Year Musical Museum, Box
3442, Arlington, TX 76010.
Or 214-298-5587. (VIII-1)

I have been commissioned
to conduct a Cylinder Only
Auction for a retiring collec-
tor. This will be a very excit-
ing auction with many scarce
and desirable cylinders being
offered for the first time.
Send a large SASE. Aaron
Cramer, P.O. Box 537, Brook-
lyn, NY 11229. Or (718) 332-
3330. (VIII-1)

Estate Sale of Red Seal 78rpm
records, classical, operatic.
Vilma Kurzer, Ore Hill Rd.,
South Kent, CT 06785. Or
203-927-3173. (VIII-1)

RECORDS FOR SALE

RECORD FINDER

P.O. Box 1047

Glen Allen, VA 23060

Announces their giant 78rpm record auction. Over 10,000 pieces offered. Also regular monthly sales reaching over 40,000 collectors. If you are not on our mailing list, drop us a line. Let us know your interests, and receive a free sample copy of *The Record Finder*. Annual sub., still only \$10. We also carry complete line of accessories, sleeves, plastics, storage boxes, mailers, record cleaning equipment, etc. Send for our free catalog.

Bettini cylinder record box w/o top: \$45. ppd. 1890's vintage cylinder box w/o top: **Potter & Earle Electricians**, \$7.50 ea. ppd. Also list of Old Dealer Stock Edison Diamond Disc Records for sale, all are unplayed and MINT! Don't miss this. LSASE plus \$1 for complete list. Eddie Gibson, P. O. Box 1945, Bartow, FL 33830. Or 813-533-8480 after 7pm. (VIII-1)

Large offering of Edison 2-minute wax cylinders. Excellent cond., great variety of titles. Proper boxes with lids. Your choice \$8.00 ea. Satis. guar. Send \$1 (refundable) and 2 stamps for list of over 800 titles. Ron Kramer, 131 North Shore Drive, Syracuse, IN 46567. (VIII-1)

78's: First offering. Mostly pre-1935. Several categories. \$1 minimums. Leander Smith, Rt. 1, Box 18, Aldrich, MO 65601. (VIII-2)

Send SASE for latest 6-page list of fascinating, entertaining and historical tape-cassettes. Top quality recordings from the past and the present, sure to please. Write: **Merritt Sound Recording**, 223 Grimsby Road, Buffalo, NY 14223. Or (716) 877-6151.

RECORDS FOR SALE

We sell classical, vocal, opera, piano, violin, 78's and LP's, books on singers and record catalogs before 1930. For free list, write: Arthur Knight, 128 Fifth St., Providence, RI 02906. (VIII-4)

World's finest collection. Vocal and instrumental 78 records, LP books on music, programmes, record catalogs, autographed photographs. Catalogs available on request. **Colon Records, S.R.L.**, 33 Orientales 955/57, 1236 Buenos Aires, Argentina. (VIII-1)

We sell Classical, vocal, opera, piano, violin 78's and LPs. Books on singers and record catalogs before 1930. For free lists, write: Arthur Knight, 128 Fifth St., Providence, RI 02906. (VIII-6)

Collection of Red Seals: Victors - Concerto - Symphony, "Musical Masterpiece Series" Beethoven, Schubert, Tchaikovsky. Robert Baker, P.O. Box 914, Klamath Falls, OR 97601. (VIII-1)

Cylinder records sold, bought, traded. 2 stamps for priced lists. Ron Kramer, 131 N. Shore Dr., Syracuse, IN 46567. (VIII-3)

Auctions: 78 rpm only, 1900-1940. Popular, Jazz, Classical. No minimums, loads of collectibles. D. Reiss, 3920 Eve Dr., Seaford, NY 11783.

78's — Quarterly auction features the best in vaudeville, comedy, rare labels, pioneer recording stars, ragtime, classic and modern jazz, country, opera, symphonic, etc. All records stringently graded and guaranteed. \$1 subscription, refundable with purchase (no charge to former customers, but please write to be included on new mailing list). Allan Sutton, 8 Dodworth Ct., #304, Timonium, MD 21093. (VIII-1)

RECORDS FOR SALE

53 records (78rpm), for sale, mainly operatic. Send SASE for free list, reasonable. Jo Anne Fullerton, 212 Margaret St., Herkimer, NY 13350.

Over 200 78 rpm records available. SASE. Lester Bares, Merrill, WI 54452. (VIII-1)

Record Auction, quality cylinders. 5000 series, brown wax, Uncle Josh, operatic, etc. SASE. Arthur Wohl, 101 Clark St., #3K, Brooklyn, NY 11201. (VIII-1)

RECORDS WANTED

Hebrew Blue Amberol cylinders wanted. Advise titles and price. Bill Eigenfeld, 388 Avenue X, Brooklyn, NY 11223.

Want Victor 22584, *Songs of Holy Cross College*. State cond. and price. Bruce Miller, 46 Outlook Drive, Apt. 12, Worcester, MA 01602. (VIII-1)

Automobile Cylinders wanted! I will pay \$75. ea. for the following Blue Amberols in excellent cond.: 5458 - *Get 'Em in a Rumble Seat*; 5648 - *I'm Wild About Horns and Autos*. I will pay highest prices for any 'auto' cylinders I don't have. Let me know what you have. Send price with first letter. A. Cramer, P. O. Box 537, Brooklyn, NY 11229. Or 718-332-3330.

Wanted: Old 78's Al Jolson, Rudy Vallee, Sophie Tucker, Eddie Cantor. Skip Goodale, Rt. 1, Box 12, Ash Grove, MO 65604.

Wanted: 78rpm Polka bands records, esp. Bohemian and German types. Robert Kalina, Rte. 1, Webster, MN 55088.

Want Bell 1048, *Susan Slept Here/Hold My Hand*, RKO, 1954; Decca F-7574, *I Can't Love You Anymore*, Bebe Daniels. Ralph Reithner, 2952 Magliocco Dr., #14, San Jose, CA 95128. (VIII-2)

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Phonographs*

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526 Route 9
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Parts List — \$2.00 ppd.

*Re-Issue of Edison Parts
Catalog - \$3.75 ppd.*

*Complete Machine Shop to make
parts that are not
available today!*

(VIII-3)

1904 SEARS CATALOG COMES TO LIFE!



— Upgrade Your Model Q Graphophone —

An outstanding shelf-piece for every phonograph (and Graphophone collector). This special ornamental base, nickel-plated, made of solid, heavy construction, not only adds to the value and appearance of your machine, but gives it greater weight and stability. As the turn-of-century ads said, this base will contribute to the steadiness of your machine, thus increasing the efficiency of your phonograph!

This base has been cast in high quality bronze to capture the carved detail of the original and then nickel-plated to preserve its elegant beauty. It will accept the Columbia Q, Eagle, Busy Bee, and several other open works machines.

This is a limited edition (now ready!). Please order while available for the introductory price of \$125. ppd. Satisfaction guaranteed.

(More detailed, close-up illustrations are available for a SASE).

Aaron Cramer
P. O. Box 537
Brooklyn, NY 11229

TRIUMPH RECORDS

Newly cut two-minutes wax records are now available on new wax blanks for your listening pleasure.

They include music from Charleston City All Stars and Rare Antique Music Boxes and other selections. A catalog is available with forty-three selections which are priced at \$9.95 each.

Send name and address to:

Triumph Records
110 East 15th Street
Grand Island, NE 68801

RECORDS WANTED

Want **Blue Amberol** 5601 - *Dream House* by Golden Gate Orch, other 5000 series BA's and later Diamond Discs. Paul Newth, 26 Gail Dr., Ellington, CT 06029. Or (203) 871-6862. (VIII-1)

Want to buy Dutch language (not German) 78's, cylinders (2 or 4 min.) Diamond Discs, piano rolls. John Lampert, 329 4th St., Carlstadt, NJ 07072. Home: 201-933-9398; work: 201-777-4200 ext. 171. (VIII-1)

Am interested in Arthur Tracy "The Street Singer" radio, movies, records, tapes, cassettes, 1930 era. Appreciate any info. Thanks. A. De Frances, 813 Ponca St., Baltimore, MD 21224.

Got a mailing list? Put me on it. I'm interested in old disks, cylinders, printed matter, and musical esoterica. Lenny Kaye, P. O. Box 407, Murray Hill Station, New York, NY 10156.

Help! Want cassette of Edison Concert cylinders B50, B188, B242, B457. Also release date on Columbia 15229 *Dewey's Return* by Col. Orch. Kevin Lorusso, 24 Orton St., Worcester, MA 01604.

Want to buy **military and concert band** records (Sousa, Pryor, Prince, etc.), brass, woodwind, percussion solos, duets, trios, etc. All labels, all speeds. Send your lists. State condition and price. **Frederick P. Williams**, 8313 Shawnee St., Philadelphia, PA 19118. (VIII-2)

Standard Model A disc records wanted. Send list and prices to: Roger Geyer, 503 Hofnagle St., Philadelphia, PA 19111. (VIII-2)

Carlos Gardel and Glenn Miller on 78 rpm records. Clara Koser, 2681 W. 2nd St., Brooklyn, NY 11223.

RECORDS WANTED

Want Ethel Merman 78's, on Victor and Brunswick; and Decca 27654: "The World is Your Balloon." S. Koenig, 1298 Wickapecko Dr., Ocean, NJ 07712. (VIII-1)

Columbia 4562, *Loo-Loo (Hit the Deck)*, Tresmand, London, 1927. Ralph Reithner, 2952 Magliocco Dr. #14, San Jose, CA 95128, USA (VIII-2)

Al Jolson on *Little Wonder* records. "Back to Carolina", etc. Richard P. de Fabio, 1946 St. Francis Ave., Niles, OH 44446. (VIII-9)

Edison needle-cut, LP, Xmas Greetings; Victor picture records, program transcriptions, 14-inch; Columbia 20th century, 14-inch; Busy Bee cylinders; Duplex; strange hill-and-dale; double/triple track; All personality records. Send lists, price, cond. to: RARE SWARF, c/o Moore, 2117 Banks, Houston, TX 77098. (VIII-2)

Up-tempo, sweet 78's, dance music 1930-35 on Victor and Columbia. Will buy collection of quality records. (408) 257-1589. Richard Threlkeld, 5532 Oak Park Dr., San Jose, CA 95129. (VIII-3)

Top prices paid for Mexican recordings by Teddy Stauffer and Japanese recordings by Weintraub Syncopators. Robert Masopust, Thiersteiner-allee 53, CH-4053 Basel, Switzerland.

PRINTED ITEMS FOR SALE

R. D. now preparing new book indexing **all** Edison disc recordings, by Ray Wile (1910-1929), including label types (illus.), pseudonyms, artist index, manufacturing, etc. Ready in Nov. 1985. Still a few left of **Blue Amberol Recordings, 1915-29** at \$54.95 ppd. Available from Allen Koenigsberg or Ron Dethlefsen.

Outstanding private collection of catalogs from co-owner of Olde Tyme Music Scene: 37 Victors from 1908 through 1950. Columbias: 1904, 1907, 1928; Edison Amberola: 1920; Edison Recordings 1922, Brunswick 1928. Sold as a lot: best offer over \$500. Don Donahue, c/o Miranda Advertising, 103 Cornelia St., Boonton, NJ 07005. Or (201) 263-8493. (VIII-1)

Geraldine Farrar Concert Programme. Concert in her hometown of Melrose, MA in 1908. This one is signed and dated by Miss Farrar and is in mint cond., consisting of 24 pages. Best offer or what have you. Chuck Cross, 945 Closse Way, Ottawa, Ont., Canada K1K 4A6. (VIII-1)

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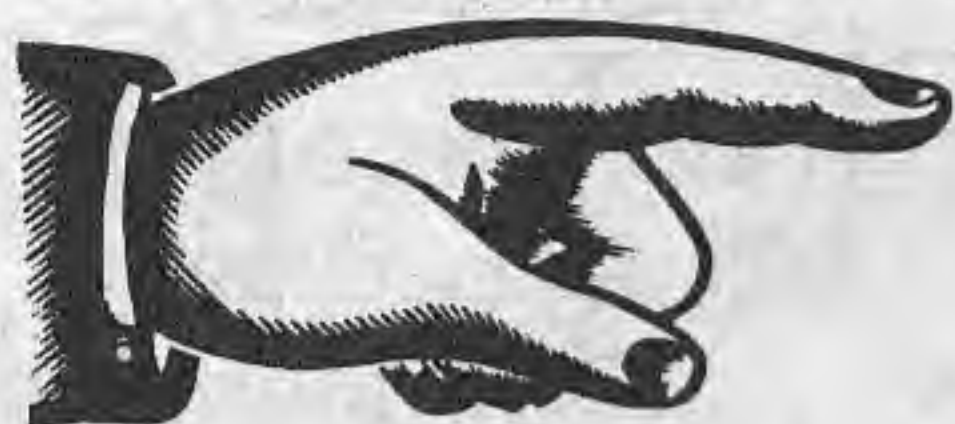


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ITEMS FOR TRADE

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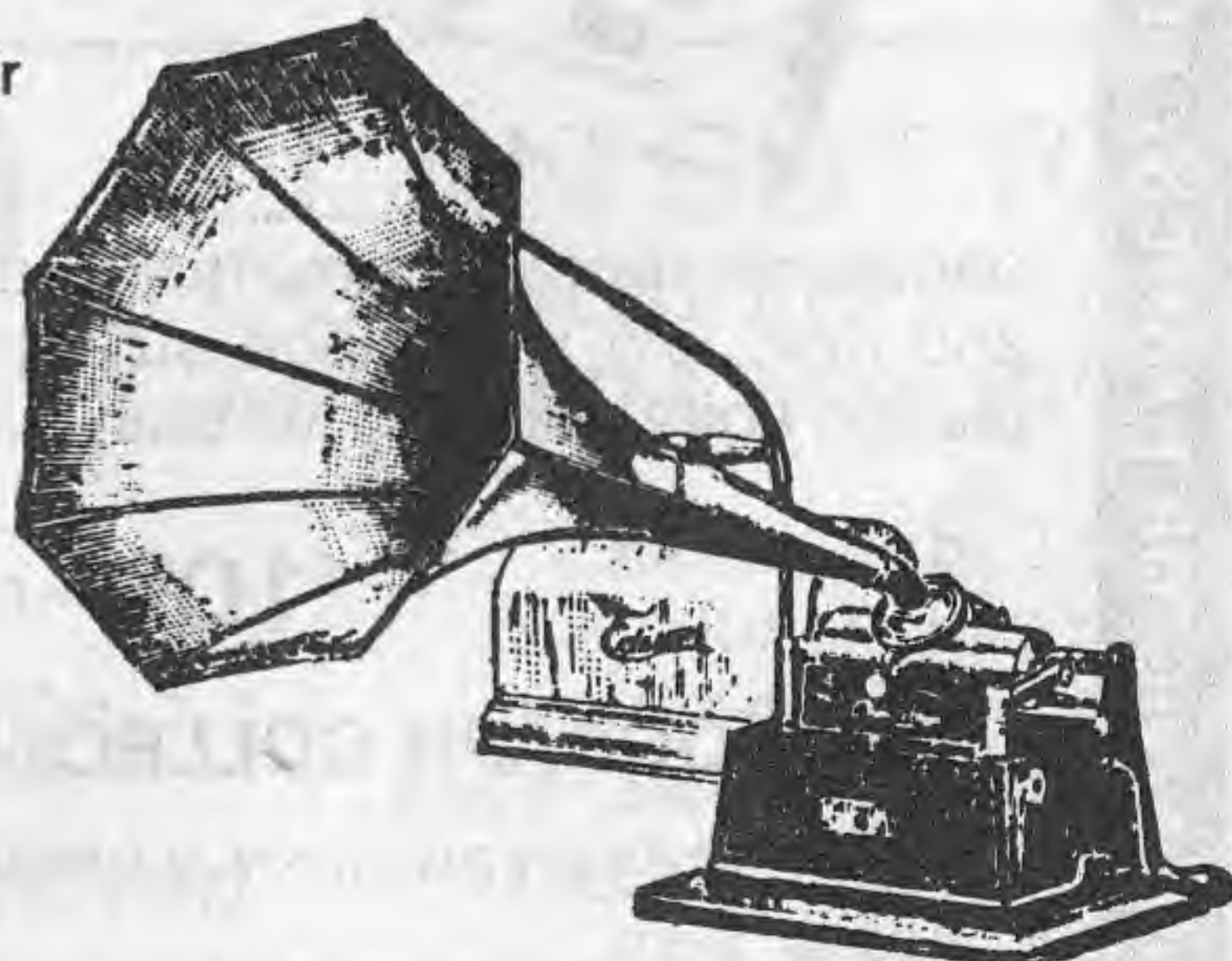
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Original Edison reproducers - N, \$80; O, \$150.; Automatic, \$130; Diamond B, \$70.; Reproducer carriage adapter, \$17.; 2/4 min. conversion for Ed. Std., \$55.; Edison crane foot and all hardware, \$20.; Edison oil can, \$17; "From Tin Gail to Stereo" 1st ed., \$35. Will trade any or all for Victor parts. Timothy Goon, 15660 Cumberland, Riverview, MI 48192. Or (313) 282-8768

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This 512 page book is hardbound, printed on heavy glossy paper for a permanent addition to your library. There are over 2,000 references to Blue Amberol cylinders from original supplements and dealer lists. Many of these are in their original colors. The editor has included over 200 artists photos, some never before published, plus photos of Amberola machines, recording studios, and chronologies of the Blue Amberols of the period, including popular, operatic and foreign recordings.

An important feature of the book is a 30-page chapter by Jim Walsh on Blue Amberol artists, with illustrations and autographs from the original Edison files at the Henry Ford Museum. And there are dozens of Blue Amberol record slips, Diamond Disc liner notes, and information on the manufacture of Blue Amberol Cylinders.

The edition is limited to 500 copies, each numbered and autographed by compiler/editor Ron Dethlefsen. Copies are \$54.95, including postage and handling.

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